



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 13000545

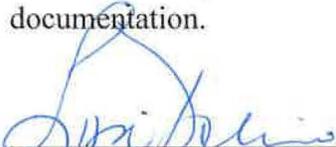
Date Listed: 7/31/2013

Property Name: Casa Juan Paisano

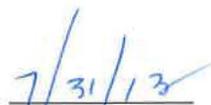
County: Pima

State: AZ

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper



Date of Action

Amended Items in Nomination:

This SLR is issued to amend the registration form to clarify the areas of significance.

Section 8. Statement of Significance.

The 1961 home of John and Helen Murphey, known as Casa Juan Paisano, is being listed under Criterion C, at the local level, as an example of the design work of Mexican architect, Juan Worner Baz. The period of significance is 1961. During the 1960s, largely through the patronage of John and Helen Murphey, Worner Baz designed some twenty residential and commercial properties in Tucson.

The case for significance has not been made for Community Planning/Development; consequently, this area of significance is deleted from the nomination.

The nomination also does not make the case, under Criterion B, as the associated property that best represents the productive life of Helen and John Murphey and their careers as real estate developers. Consequently, Criterion B is deleted from the nomination.

The State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

545

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Casa Juan Paisano

other names/site number John and Helen Murphey House

2. Location

street & number 3300 East Camino Juan Paisano

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Tucson

state Arizona code AZ county Pima code 19 zip code 85718

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

James W. Stanverson 10 JUNE 2013
Signature of certifying official/Title Date

AZ STATE PARKS / SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
- determined not eligible for the National Register removed from the National Register
- other (explain): _____

Doneline 7/31/13
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
2	2	structures
2		objects
5	2	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic: Single Dwelling

Current Functions
(Enter categories from instructions.)

Domestic: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Other

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Concrete (CMU) and Glass
roof: Concrete and Ceramic Tile
other: Stone and Wood

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary

Located within a 6-acre parcel at 3300 East Camino Juan Paisano, stands the best-preserved and last residence of prominent Tucson developers and builders, John and Helen Murphey. The home, named Casa Juan Paisano, and designed by Mexican architect Juan Wørner Baz, sits atop a low terrace nestled in the foothills of Tucson's Santa Catalina Mountains. Originally built between 1960 and 1961, the Murphey home enjoys 360-degree panoramic views of the surrounding mountains and desertscape. Of the 7,000 acres of land in the Catalina Foothills owned by the Murphey family, 100 acres were reserved for the site of their future home. The location was selected by the Murpheys for its impressive vistas and topography, but remained undeveloped for many years, save for an informal road—Camino Juan Paisano—leading to the property.

In 1961, John and Helen Murphey moved from their former home on Speedway Boulevard to 3300 East Camino Juan Paisano. A year after their new residence was built, *The Architectural Digest* featured Casa Juan Paisano in their 1962 summer issue. The magazine devoted 10 pages to the home, highlighting the architectural design of Wørner Baz and the interior design of Helen Murphey (*The Architectural Digest* 1962). The magazine described Casa Juan Paisano as a low slung, single-story, v-shaped Mexican Colonial residence with modernist architectural details. Over 50 years later, the home continues to convey its original Mexican Colonial appearance and design.

Narrative Description

Location

Casa Juan Paisano is located at 3300 East Camino Juan Paisano within the La Paloma Estates residential development on the far northeastern side of Tucson, Arizona. The property is depicted within Township 13 South, 14 East, Section 9 on the *Tucson North USGS 7.5'* topographic quadrangle.

Setting

Originally part of a semi-rural, 100-acre parcel owned by the Murphey family, all but 6 acres of the property was later sold to the La Paloma Development Group and subdivided into smaller residential lots following the 1990 death of Helen Murphey. Even during the Murphey's ownership of the property and residence at Casa Juan Paisano, the area was being developed. In the late 1970s, adjacent land surrounding Casa Juan Paisano was sold by Helen Murphey to the La Paloma Development Group for the construction of a resort and hotel.

Casa Juan Paisano is situated prominently on a low terrace overlooking La Paloma Estates and represents the neighborhood's largest residential lot—a parcel totaling 6 acres. Although Casa Juan Paisano is now partially surrounded by residential development, it continues to retain a rural feel with uninterrupted views of the surrounding mountains—a key characteristic of the Murphey's Catalina Foothills buildings. Moreover, the desertscape surrounding the property has been retained in adherence with the Murpheys own deed restrictions established for the Catalina Foothills. Those restrictions included situating buildings on their lots to take advantage of the topography and mountain views and the retention of desert landscaping (Jeffery 1994).

Design

Contributing Resources (n=5 [residence [1]; retaining wall [1]; garden hardscape [1]; statuary [2]):

Murphey Residence-

In 1961, Mexican architect, Juan Wørner Baz, designed Casa Juan Paisano for John and Helen Murphey. Casa Juan Paisano is a low-slung, single-story, slightly V-shaped building measuring 11,534 square feet with concrete walls (concrete masonry units) sheathed in a smooth stucco finish and supported by a concrete foundation. The building has a low-pitched roof surrounded by a shallow parapet, edged with concrete coping. Windows on the street-facing (primary) elevation are steel casements, and windows facing the sides and rear of the house include both steel casements and picture windows. Exterior doors include heavy carved-wood doors, arched French doors, as well as glass pocket doors. At the northwest corner of the building is a glass-walled room, protected by a deep cantilevered overhang covered in clay tiles. There are numerous porches and window overhangs located along the east and west elevations of the building; many of which are capped with clay tiles. In addition, the building's façade has numerous decorative details including

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carved stone relief around doors and windows, concrete scrolls acting as buttresses and porch supports, and decorative chimney tops.

The interior of the home also features some of its original details, including light fixtures (chandelier in dining room), original hardware for doors and windows, concrete quatrefoil screens, exposed ceiling beams, master bedroom and living room fireplaces, arched window and door openings, atrium, original shutters, and original cabinetry with cut-glass doors in the butler's pantry.

Casa Juan Paisano continues to convey its original design *and* continues to convey Wørner Baz' signature design aesthetic, including his creation of a low-slung horizontal building that follows the topography of the site and utilizes the surrounding vistas, the use of hand-carved cantilevered beams to provide shade to the interior of the building, narrow doors that open into high-ceiling rooms to create the illusion of more space, use of concrete as a primary building material and for decorative details such as scrolls and quatrefoils, for mixing modernist features with traditional forms such as glass curtain walls and glass pocket-style doors, and the incorporation of statuary (4 November 1984, *Arizona Daily Star*).

Following the most recent sale of the former Murphey home (2006), a staircase was added adjacent to the driveway to provide additional access to the house, while at the same time maintaining the essential form and shape of the original turning circle. An auxiliary structure adjacent to the pool was also demolished following 2006 (see Figure 1). Prior to 2006, a clay-tiled ramada/carport was removed, but its removal has not marred the character and integrity of the façade. The garage was also enlarged, increasing the home's living space by a little over 500 square feet (see Figure 2).

Most of the building's original materials are intact, except in instances where replacement or repair was necessary due to deterioration (e.g cracked terra cotta tiles, cracked stone coping, and cracked plaster) or unsympathetic alterations (exterior paint color) undertaken by the home's previous owner. In such instances, the current homeowners have painstakingly sourced appropriate replacement materials that mirror the original in color, texture, and type, including obtaining source materials from Mexico and utilizing historic photographs and illustrations to guide the repair process. Further, the home, because it is located in a Hillside Development Zone, has been subject to Pima County Design Review (PCDR), and as such, repairs to original character-defining features have been reviewed and approved by the PCDR committee in consultation with Linda Mayro, Pima County Cultural Resources Officer (*Pima County Design Review Committee* 17 June 2010 and *Pima County Design Review Committee* 15 December 2011).

Retaining Wall:

Because Casa Juan Paisano was built on and into a low slope, Wørner Baz designed a low (31 inch tall) retaining wall that curves around the front of the property. Today, the walls are intact, and are constructed of masonry sheathed in a smooth plaster finish with rounded edges, and punctuated by pyramidal concrete caps. Where the retaining wall meets the sides of the house, the wall curves upward, creating a seamless transition between house and yard. Moreover, the retaining wall reinforces the home's Mexican Colonial design by creating the feeling of an open courtyard.

Statuary:

One of the key features of Wørner Baz' Tucson projects was the incorporation of statuary in his designs. Statues are a prominent feature of the Broadway Village Annex Building (1961), the Catalina Foothills Estates Condominiums, Apartments, and Townhomes (1963), and Casa Juan Paisano (1961). The Murphey House features two large terra cotta statues of saints that were designed by Wørner Baz and manufactured in Guadalajara, Mexico. The original outside location of these statues is unknown, but 50-plus years of sun exposure have left them extremely fragile. As a result, the statues have been placed under the loggia to protect them from further decay.

Garden Hardscape:

Along the north side of the home is a rock-walled garden with associated water features designed by Wørner Baz in collaboration with Japanese master gardener, Taro Akutagawa. The garden is original to the home and combines both desert and Japanese-inspired plants that frame two shallow circular pools and low waterfalls. The water features and garden are edged in rock with concrete mortar, and mimic the surrounding desert vista. The water is channeled to the pools through narrow concrete aqueducts. In addition, terraced areas throughout the property have been retained and are original to the home's landscape design.

Non-Contributing Resources (n=2 [swimming pool and pool house]):

Swimming Pool:

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The current pool is considered a non-contributing resource. The original pool was located inside of the house but was filled-in by the previous homeowner. The current pool is not of historic age and does not share an historic association with John or Helen Murphey, nor architect Wørner Baz, but has been designed to blend with the architecture of the home.

Pool House:

The current pool house is also a non-contributing resource. The pool house is not of historic age and does not share an historic association with John or Helen Murphey nor architect Wørner Baz, but, similar to the pool, it has been designed to blend with the architecture of the home.

Materials

The primary building material used in the house's construction is concrete. The house foundation, walls (concrete masonry units), and porches, as well as decorative details including scrolls are all constructed of concrete. Additional materials include stone coping along the parapet and windows, as well as terra cotta tiles above window overhangs. Glass is also a prominent material used throughout the home and along the northwest corner of the home. Along the north elevation, glass window walls, flanked by post-and-beam construction, support the roof and utilize the home's setting to take best advantage of mountain views.

Workmanship

Casa Juan Paisano exhibits many unique character-defining features including cantilevered overhangs, hand-carved beams and doors, glass curtain walls and pocket doors, concrete scrolls and quatrefoils, statuary, Japanese-inspired gardens and water features, concrete and stone relief above doors and windows, stone coping and decorative chimney tops. Concrete is also the predominant material used for both structural members and decorative features.

Association

The home was built by and for two of Tucson's most influential real estate developers—John and Helen Murphey—during years in which they continued to influence and direct Tucson's urban expansion. One or both of the Murphey's occupied the property between 1961 and 1990, residing at Casa Juan Paisano until their deaths (John for 16 years and Helen for over 30 years). The home was not only the residence of John and Helen, but it served as John's office during the later part of his career and as the repository of Helen's world-class art and antique collection.

Although there are two other extant residences in Tucson associated with the Murpheys, only Casa Juan Paisano retains integrity of location, setting, design, materials, workmanship, and association. Casa Juan Paisano is the best example of the Murpheys personal residence. The two other Tucson residences of the Murpheys include their original homestead near River Road and their 1930s-era residence on Speedway Boulevard. The other properties have been heavily modified such that their original massing and appearance is no longer readily visible, or not associated with the productive part of the Murphey's lives, and as a result no longer convey their historical association with John and Helen Murphey (Personal Communication with Pima County Cultural Resources Officer, Linda Mayro 2012).

The homestead has been modified repeatedly over the years and no longer conveys its original design and massing. Moreover, the home was not associated with the productive part of their lives. The second residence, on Speedway Boulevard, has also witnessed numerous additions to accommodate its past use as a children's hospital, effectively masking its original floor plan and massing. The Speedway residence, once situated in a semi-rural setting, is now surrounded by commercial development and heavy vehicular traffic. In addition, it has been converted for commercial use; first as a children's hospital and now as commercial office space.

Casa Juan Paisano is also associated with a Tucson-specific architectural style—Mexican Colonial—introduced by Mexican architect, Juan Wørner Baz. Wørner Baz created his own unique architectural style to fit Tucson's desert landscape, while simultaneously fulfilling both his and the Murpheys design ambitions. Casa Juan Paisano represents the first Mexican Colonial building in Tucson, while also serving as the design template for all future buildings that Wørner Baz designed in Tucson while working for the Murpheys.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Community Planning and Development

Architecture

Period of Significance

1961-1990

Significant Dates

1961-Establishment of Casa Juan Paisano

1962-Featured in *Architectural Digest* magazine

1964-Featured in *House Beautiful* magazine

Significant Person

(Complete only if Criterion B is marked above.)

John W. Murphey and Helen G. Murphey

Cultural Affiliation

Architect/Builder

Juan Wørner Baz (1928-)

Period of Significance (justification) 1961—1990: The period of significance for Casa Juan Paisano begins with the completion of the Murphey's home in 1961 and ends with Helen Murphey's death in 1990.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Casa Juan Paisano is being nominated to the National Register of Historic Places at the local level of significance under Criterion B, for its association with both John and Helen Murphey and Criterion C, for architect Juan Wørner Baz's introduction of Mexican Colonial architecture to Tucson's architectural landscape. The home was built by and for John and Helen Murphey, among Tucson's most prolific and influential real estate developers, during productive years in which they continued to influence and direct Tucson's urban expansion. The property was occupied between 1961 and 1990, with the Murphey's residing at Casa Juan Paisano until their deaths.

Narrative Statement of Significance and Developmental history/additional historic context information (if appropriate)

Criterion B: John W. Murphey and Helen G. Murphey, Tucson, Arizona

Casa Juan Paisano meets the qualifications for listing in the National Register of Historic Places under Criterion B at the local level of significance, as the property is associated with one of Tucson's most influential real estate developers—John and Helen Murphey—during years in which they continued to influence and direct Tucson's urban expansion. In addition, Casa Juan Paisano provides a rare glimpse into the personal life and personal tastes of the Murpheys. Because it was built by and for the Murpheys, John Murphey kept an office at the house, and because Helen had a direct hand in choosing the architect and the building's design, Casa Juan Paisano stands out as the best representation of the Murphey's personal aesthetic and as the culmination of their architectural and developmental legacy.

John and Helen Murphey—The Early Years

Many of Tucson's landmark historic buildings can be credited to land developers and builders John (1898-1977) and Helen (1894-1990) Murphey. The Murphey's development, architectural, and building imprint can be seen throughout Tucson, including along Broadway Boulevard, Fourth Avenue, and most notably, the foothills of the Catalina Mountains (Jeffery, Parkhurst, and Comey 2009). Through their vision of Tucson as a resort-style community, and through the architects they hired, they were instrumental in fashioning Tucson's architectural vocabulary and what can best be described as the "Tucson style", an architectural style that wove together aspects of Spanish, Indigenous, and Middle Eastern design features (Nequette and Jeffery 2002).

In 1920, Tucson was a small town of less than 20,000 people centered on the central business district and the University of Arizona. By-in-large, Tucson's greatest attraction to non-residents was its role as a health destination for individuals suffering from respiratory and pulmonary ailments. Tucson's status as the "Invalid's Paradise" brought many people to the city, but it did not always draw more affluent visitors; visitors the local Chamber of Commerce was eager to attract. By the mid-1920s, local population demographics began to shift when the Tucson Sunshine Climate Club—Tucson's local tourism board—linked their tourism campaigns with Tucson's role as a health destination. Wealthy patrons were invited to recuperate in the dry warm air at resort-style sanatoriums, followed by ethnographic tours of American Indian reservations, overnight stays at dude ranches, and driving tours of the state's geological glories (Sheridan 1995).

The local tourism board and Tucson Chamber of Commerce were not the only Tucsonans concerned with attracting a more desirable and affluent crowd. Individuals such as John Wesley Murphey and his wife Helen Murphey also had a vision of Tucson that did not include a city populated by destitute tubercular patients. A Tucson native, John Murphey was one of eight children born to Walter Edgar Murphey and Lizzie (Burns) Murphey. As a young man, his first business experience came from working in his father's real estate and insurance company. He left his father's employ during World War I, serving in California and working in the naval shipyards (Murphey 1977). Upon discharge from the military he started his own building and real estate enterprise, the John Murphey Building Company. In addition to starting his own business, he also enrolled in the University of Arizona, earning a degree in geology in 1920. During the course of his studies he met Helen Geyer, a new employee in the mining school office. Helen Geyer was a native of Natick, Massachusetts and at the young age of 17, moved to rural Ohio to teach school. Years later she moved to Washington, D.C., becoming the first female employee in the U.S. Bureau of Mines. Following her arthritic mother to Tucson, Helen took a position at the University of Arizona, School of Mines. In 1920, John and Helen were married; spending much of their first years of marriage living in a tent near Campbell Avenue and River Road in order to maintain their homestead

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claim to what would later become their largest and most successful development project—the Catalina Foothills Estates (Jeffery 1994 and Murphey 1977).

In the early 1920s, John Murphey was a young and relatively unknown Tucson builder. In general, his architectural preferences tended towards romantic revival-style architecture of the variety he had witnessed in southern California. He was so taken by revival-style architecture that he wanted to replicate that same architecture in Tucson. Murphey began to actively search for a California architect to help him create residential communities that would attract wealthy clients from the east (Jeffery 1994). In 1926, during one of his frequent visits to Los Angeles in search of a lead architect for his company, Murphey was introduced to Swiss-born architect, Josias Joesler. A year later, in 1927, Murphey convinced Joesler to relocate to Tucson.

When Joesler finally arrived in Tucson in 1928, Murphey commissioned over 56 jobs for him in his first year. A year later, at the start of the Great Depression, Murphey incorporated the John W. Murphey Building Company. He maintained controlling interest in the company, with Joesler and long-time friend and treasurer, Leo B. Keith, owning minority interests. By the end of 1933, the Great Depression had taken a toll on Murphey's company, eventually forcing John to go out of business until he reorganized the company with help from Keith. Together with Keith, Murphey's company was reborn as the John W. Murphey-Leo B Keith Building Company.

During that same period, Murphey began acquiring land north of River Road; an area totaling 7,000 acres fronting the Santa Catalina Mountains and bounded by Oracle Road to the west and Sabino Canyon to the east. This newly acquired land became one of Tucson's earliest master-planned communities—Catalina Foothills Estates—and helped solidify Joesler's role as one of Tucson's most prolific and recognizable architects (Jeffery, Parkhurst, and Comey 2009). Spanning a relationship of over 30 years, Joesler and the Murpheys collaborated on over 400 projects within the City of Tucson alone. Their "patron-architect" relationship continued until the end of World War II (WWII), when Joesler and his family moved back to California. Although other developers in Tucson, notably Roy Drachman, were responsible for numerous developmental and real estate projects, the Murpheys were unique in that they were fashioning a unifying architectural appearance for their desert city. In part this was achieved by hiring a single architect to design the bulk of their projects, but it was also a result of their own architectural tastes and desire to create attractive architecture that was immediately recognizable as a Murphey project.

Shortly after the end of WWII, Murphey and Keith dissolved their long-time partnership. Despite the dissolution of this relationship and the absence of Joesler, Murphey forged ahead, maintaining his role as president of the Catalina Foothills Estates (CFE). Within a few short years, however, Joesler returned to Tucson, where he renewed his relationship with the Murpheys and continued working until his death in 1956 (Jeffery 1994).

Even by the time Joesler moved back to California, the Catalina Foothills Estates was the very picture of what the Murpheys had envisioned—an affluent neighborhood populated with low-slung Mexican-inspired homes featuring arches, breezeways, courtyards, and wrought-iron details. The once rural and now-exclusive community had become a desirable neighborhood and other land developers began to follow the Murpheys' lead.

Although John Murphey began slowly scaling back his business following Joesler's death, both he and Helen continued to be actively involved in the local community, with Helen focusing on philanthropic activities and John focusing on his CFE presidency and his ranching ventures (Jeffery, Parkhurst, and Comey 2009). During this period, John devoted more time to managing two sizeable ranches—the 32,000-acre U-Circle Ranch, near the base of Mount Lemmon, and the Diamond Bar Ranch in New Mexico.

Helen Geyer Murphey and the Continuance of the Murphey Legacy

While John Murphey's name has become synonymous with many of Tucson's landmark buildings, his wife Helen was equally involved in her husband's development projects, often lending her expertise on the interior design and furnishings of the homes they helped build (Jeffery 1994). A self-taught interior decorator, as well as an avid antiques and art collector, Helen was also actively involved in various civic and philanthropic activities, including funding the construction of schools and establishing college scholarships for low-income students. Helen's philanthropic reach was expansive, enabled in part by her husband's real estate business and substantial land holdings. Together, she and John donated land for (but not limited to), two Episcopal churches, Catalina Foothills Elementary School District, Tucson Museum of Art, and the Junior League of Tucson. Helen also donated half a million dollars to fund the construction of the Arizona Cancer Center, additional funds for the construction of the University of Arizona Medical Center, the Salvation Army Hospitality House, financed and led the restoration efforts for the historic Fremont House near the Tucson Convention Center,

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financed a large addition to the Arizona Historical Society, and even donated her former residence on East Speedway Boulevard to the Tucson Symphony Orchestra and later the Ronald McDonald House Charities (22 July 1990, *Arizona Daily Star*; 9 July 1990, *Tucson Citizen*).

Despite the Murphey's enormous wealth, they refused to live ostentatiously. Nor did they entertain lavishly. Instead, the Murphey's, and in particular Helen, saw to it that dozens of young people had enough money for college and that if there was a need in the community for her help, she generously and quickly offered it (22 July 1990, *Arizona Daily Star*). Her characteristic frugality was even noted by her grandchildren who remembered her darning their grandfather's socks to make them last longer.

In addition to her generous nature, Helen was also a skilled artist, interior decorator, and historian who often lent her expertise to her husband's business and to the community of Tucson. Abby Grunewald, a long-time friend of Helen's remarked in Helen's obituary, "Helen had something to do with almost everything beautiful in Tucson" (22 July 1990, *Arizona Daily Star*). In the 1920s for example, Helen Murphey did much of the interior design work for the first homes built in the Catalina Foothills Estates, and worked with Joesler to complete the interior design of Hacienda Del Sol, which included Helen straddling the ceiling beams to hand carve designs into the wood. In 1939, Broadway Village, Tucson's first shopping center, was completed, based in part on sketches Helen had drawn during her travels in Mexico.

Although self-taught, Helen's interior design skills were based on her love of art, culture, and history. Helen took art classes at the University of Arizona, becoming an accomplished artist and eventually an art collector of international note (22 July 1990, *Arizona Daily Star*). She drew inspiration from her frequent travels, especially her time in Mexico, using these trips to bring back art and ideas for the Murphey's real estate business and for her own home. According to the Murphey's grandchildren, Helen frequently reminded them that they must study a culture to truly appreciate it; and study she did, with Casa Juan Paisano becoming the canvas for her talents. Of the three homes the Murpheys lived in, only Casa Juan Paisano was designed specifically around and for Helen's personal tastes and furnishings.

At Casa Juan Paisano, Helen was able to display the totality of her sizable collection of rare art, artifacts, and antiques—a collection she had amassed over her lifetime; portions of which reside at the Tucson branch of the Arizona Historical Society—including a silver-plated chest dating to the 16th century, and once owned by the King of Spain, a 15th century tapestry, 16th century silver candlesticks from Mexico, as well as an extensive collection of paintings by western artists. The house served to showcase Helen's impressive collections and her flair for interior design, but also served as the location for local philanthropic and social events (personal communication with Katherine Reeve of the Arizona Historical Society Library and Archives, September 2011).

Even after John's death in 1977, Helen maintained the Murphey's real estate and development business, including friendship with architect Wørner Baz (personal communication between Juan Wørner Baz and R. Brooks Jeffery, September 2012). According to those that knew her, Helen was especially fond of Wørner Baz, in part because of their shared interests, but also because Wørner Baz included her ideas in his design projects, including the design of Casa Juan Paisano (personal communication with Mike Sarikas and Marc Brinkmeyer, March 2012). Their friendship, however, extended beyond Casa Juan Paisano, and together they collaborated on the interior design of many of the Murphey-Wørner Baz projects.

Following John's death, Helen sold 800 acres of prime foothills real estate, including land adjacent to Casa Juan Paisano for the construction of Westin La Paloma Resort and Hotel, La Paloma Estates, and for the future site of St. Philips Plaza Retail Shopping Center at the corner of River Road and Campbell Avenue. When the hotel opened in 1986, Helen was the first guest to register at the new hotel (9 July 1990, *Tucson Citizen*).

After nearly a decade hiatus from Tucson in which Wørner Baz returned to his Mexico City architecture firm, PITTAS, Helen Murphey asked him to come back to Tucson to help design the final Murphey project, St. Philips Plaza Retail Shopping Center (4 November 1984, *Arizona Daily Star*). Following the completion of St. Philips Plaza Retail Shopping Center, Helen passed away at the age of 96.

Throughout their adult lives, John and Helen Murphey were active in the physical and cultural growth of Tucson. John Murphey's developmental and architectural vision of Tucson, coupled with Helen's design sensibility and philanthropy, made for a powerful combination. In essence, the Murpheys had effectively shaped the geographic and aesthetic direction of Tucson's urban expansion. Moreover, they cultivated relationships with architects who, while varied in approach, created some of Tucson's most thoughtful architectural designs, and through their patronage of such

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architects, developed a unique Tucson architectural aesthetic. Casa Juan Paisano provides evidence that the Murphey's architectural legacy did not end with Josias Joesler, rather it expanded through their continuing involvement with and development of a new architect and new architectural style.

Criterion B Summary

Every aspect of Casa Juan Paisano was planned by the Murpheys even before it was built, from choosing the ideal location and setting, reserving the location for years before developing it, hand-picking the architect, and to collaborating on the final designs. The home's Mexican Colonial architecture further reinforces its association with the Murpheys, as not only does it have the greatest degree of historical integrity of the homes occupied by the Murpheys, but its architectural style best represents the Murphey's own tastes and aesthetic, and was occupied during the productive part of their lives. In addition, Casa Juan Paisano continues to exist in the location and setting it was intended to occupy, retains its view of mountain vistas—a key characteristic of the Murphey's Catalina Foothills subdivision—and retains its essential form and construction. Moreover, Casa Juan Paisano not only conveys its historic appearance, but it continues to retain the majority of its physical materials, retains all of its character-defining features, and retains most aspects of its construction dating from the period, 1961-1990, when it gained its significance as the home of John and Helen Murphey.

Criterion C: The Mexican Colonial Architecture of Juan Wørner Baz

Casa Juan Paisano also meets the qualifications for listing in the National Register of Historic Places under Criterion C, at the local level of significance, as the property retains a high degree of historical significance and integrity as the first property in Tucson representing Mexican Colonial architecture, and because the house served as the design template for all future buildings designed by Wørner Baz during his tenure as the Murphey's architect. As noted above, the home retains integrity of location, setting, workmanship, design, materials, and association. In addition, all of the character-defining features that encapsulate Mexican Colonial architecture have been retained at Casa Juan Paisano, and are clearly articulated in his later designs that can be seen throughout Tucson.

The Mexican Colonial Architecture of Juan Wørner Baz

On 14 October 1928, Juan Wørner Baz (1928-) was born to a Swedish father and Mexican mother. Like his sister, Marysol Wørner Baz, one of Mexico's critically acclaimed surrealist sculptors; Wørner Baz was also inheritably artistic, graduating from the University of Mexico in the 1950s with a degree in architecture, landscape architecture, and interior design. During his early career, he studied with the "grandfather of Texas Modernism," architect David Williams and his earliest known projects included the Continental Hilton in Mexico City, and an addition to movie star Delores Del Rio's home. It was at the opening of the Hilton Hotel that Wørner Baz met John and Helen Murphey. According to Wørner Baz, "John began liking a lot of the things he saw, and it just happened that I was the one who did them" (4 November 1984, *Arizona Daily Star*). Despite the fact that his only solo project at the time was an addition for Delores Del Rio, Helen initiated the meeting with Wørner Baz, remarking that his work was "...just beautiful," and both she and John immediately hired him to design their home.

This fortuitous meeting resulted in not only the commission of at least a dozen buildings in Tucson by the Murpheys and others, but also resulted in the creation of a new architectural style that considered both Tucson's desert environment and its Spanish heritage. Moreover the relationship with and patronage of the Murpheys provided Wørner Baz with the financial support to create an architectural style crafted specifically for Tucson. Wørner Baz described his own style as "Mexican Colonial", explaining his personal style thusly,

Mexican Colonial architecture is made up of several parts...there is tremendous power in it. It is massive and holds to the ground. That part definitely comes to us from the Aztecs. Spanish architecture itself has two branches. From the religious we get the grandeur, from the Arabic, the delicacy. The Arabs are wonderful in handling the sun. They use screens beautifully. And water. They are masters with so much flair (4 November 1984, *Arizona Daily Star*).

While Wørner Baz described his own work as Mexican Colonial, his description does not tell the whole story. Certainly his Mexican Colonial work shares many similarities with Spanish Colonial Revival architecture, but it differs in that it is intrinsically modern in its engineering and functionality. While a more apt definition of his style could be described as "Colonial Modern", he nonetheless infused his Mexican Colonial design into all of his projects in Tucson. All of his known projects in Tucson share similar design features that are distinctly Mexican Colonial and distinctly Wørner Baz. These features include—and are included in nearly every project in Tucson—but are not limited to,

- Buildings oriented towards mountain views, without sacrificing interior comfort and livability

Casa Juan Paisano

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- Low, rectangular, and dense massing
- Flat or smooth wall surfaces
- Low-pitched roofs
- Cantilevered overhangs
- Glass curtain walls
- Mix of historic styles with International style
- Pod-style residential developments and floorplans (townhomes and apartments)
- Water features
- Designed landscapes in partnership with Japanese gardner Taro Akutagawa
- Cast-in-place concrete; innovative use of materials and technology
- Use of bold decoration, including massive concrete scrolls, vaults, screens, and undulating parapets
- Statuary (saints, philosophers, and animals)

Although his Mexican Colonial designs were specific to Tucson, the arrangement of space and proportion also reflected Wørner Baz' cultural heritage and modernist sensibilities. He believed that narrow openings and tall ceilings, for example, could influence how space was perceived. Wørner Baz also preferred buildings that mirrored their environments. Unlike the large-scale modernist buildings he designed in Mexico City, his Tucson projects reflected his belief that the local topography required long, horizontal buildings—buildings that better harmonized with their desert setting. Moreover, he wanted his Tucson buildings' exteriors to reflect a colonial appearance, while keeping the interiors formal with few colonial details. His attention to his cultural heritage manifested itself at Casa Juan Paisano (and all future Tucson projects), from its long, horizontal massing, to its decorative concrete details, attention to setting, and incorporation of outdoor space as living space through loggia, atriums, glass curtain walls, and exterior pocket doors (4 November 1984, *Arizona Daily Star*).

In addition to reflecting Wørner Baz' cultural heritage, Casa Juan Paisano also pays homage to Mexico's burgeoning modernist architectural movement of the late 1950s and 1960s; a movement emphatically embraced in Mexico City and inspired by early practitioners, Mies van der Rohe and Le Corbusier (Fraser 2000). Following World War I, European and American architects sought to create a new architectural style that would reflect modern society. The Twentieth century was a time of rapid technological change, including advancements in industrial design and structural engineering. Traditional revival style architecture was seen as outdated and the antithesis of a progressive modern society. The common belief was that function should form the basis for design, specifically design free from superfluous decoration. This principle became the basis of what would become known as modern or international-style architecture (Tyler 2000).

These concepts manifested themselves in the use of glass curtain walls, steel columns, low-pitched roofs, smooth wall surfaces, projecting flat planes, and absence of decoration. In the United States and Europe, steel was a common feature of modern architecture; however in Mexico, steel was not readily available, expensive, and required a skilled workforce. Instead, modern architects in Mexico (like Wørner Baz) chose concrete instead of steel because it was inexpensive, readily available, and did not require a highly skilled workforce (Fraser 2000). Mexican modern architecture was typically massive in scale but minimalist at the same time. Architect and engineer Felix Candela, for example, created massive reinforced concrete domes or "shells" in many of his Mexico City buildings. Luis Barragan, considered the father of Mexican modernism, used projecting horizontal and vertical concrete walls with bright colors to invoke feeling and sense of space. Both Candela and Barragan used water to reinforce their design aesthetic.

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Not all architects working during the 1950s and 1960s were so ready to shrug off historic or regional architectural styles in favor of “new” or international architecture. In fact, many Mexican architects created modern designs inspired by or combined with the architecture of previous decades. This is especially evident in the work of Barragan, who utilized traditional Spanish colonial designs in his modernist work. Wørner Baz was also one of these architects. Place and setting played a significant role in his designs, as did function. Residential buildings were often referential, while commercial designs were in keeping with the tenets of international-style architecture. Moreover, Wørner Baz’ Tucson buildings are highly decorative, showcasing bold decoration, such as massive concrete scrolls, vaults, and statuary. Unlike his contemporaries in the Modernist Movement, Wørner Baz managed to create modernist buildings that were welcoming and warm.

Casa Juan Paisano embodies all of the features of Wørner Baz’ Mexican Colonial architecture. Not only does it embody these features, but it became the template for all future projects undertaken by Wørner Baz during the decade he worked in Tucson. Each and every one of his Tucson buildings references Casa Juan Paisano, but incredibly they remain unique and stand on their own merits. Perhaps even more surprising is that after Wørner Baz returned to Mexico in the early 1970s, none of his Mexico designs reflect the unique and innovative quality of his Tucson work. The reasons for this are not entirely clear. Perhaps the generous patronage of the Murpheys allowed him the freedom to create his best work, or perhaps a critical analysis of his Mexico work is compromised by the fact that many of his projects have been demolished or altered beyond recognition. What is clear though, is that Wørner Baz’ Tucson designs were his best designs.

Juan Wørner Baz, Casa Juan Paisano, and the Murphey’s Evolving Design Aesthetic

The relationship between architect Josias Joesler and prominent real estate developers, John and Helen Murphey, has been widely documented. In many ways this relationship has overshadowed the Murphey’s history with other notable architects. Even after Joesler’s death in 1956, John and Helen Murphey continued their patronage of other talented architects, including forming a relationship with a young architect from Mexico City.

In 1952, while staying at the newly built Continental Hilton in Mexico City, the Murpheys met architect Juan Wørner Baz. Helen Murphey initiated the meeting when she asked to meet the architect and interior decorator of the hotel. Like her husband, Helen was fascinated by Mexican-inspired design and Mexican history. Helen even kept a personal scrapbook of photographs and drawings of Mexican architectural details she observed during family vacations (Jeffery 1994). When Helen was introduced to Wørner Baz, he was a recently graduated architecture and interior design student, who had just completed an addition to movie star Delores Del Rio’s home and his largest project-to-date, the Continental Hilton. The Continental Hilton (demolished in 1985 after significant earthquake damage) was a modernist high-rise hotel in the historic center of Mexico City. Like many of his contemporaries working in Mexico City at that time, Wørner Baz created a modernist, international-style inspired design with long expanses of glass and windows, supported by heavy concrete piers, and edged with scalloped concrete balconies (4 November 1984, *Arizona Daily Star*).

The Murpheys, impressed by Wørner Baz’ work, commissioned him to build their new home in the Catalina Foothills. His Tucson architectural debut, Casa Juan Paisano (roughly translated as, “the house of my countryman John”) was completed in 1961. The new home was built on the land the Murpheys had reserved expressly for this purpose. The home also held John’s office, and from his home he managed his various ranch holdings and development projects.

The home took over a year to build, and when completed, the Murphey’s new residence was a hybridization of modernist and revival architecture—two style combinations unique to Tucson and unique to the architects typically associated with the Murpheys (including Josias Joesler and Roy Place). Moreover, Helen was involved in the design and details of her new home, collaborating throughout the construction process with Wørner Baz (personal communication with Murphey Trust Lawyer, Mike Sarikas and Homeowner, Marc Brinkmeyer, March 2012).

With Casa Juan Paisano, the collaborative efforts of Wørner Baz and the Murphey’s resulted in a modernist expression of a traditional Mexican hacienda. All the signature features of both revival and modernist architecture are at work at Casa Juan Paisano, yet neither style is in conflict with the other. At first look, Casa Juan Paisano presents a Spanish Colonial façade, including low-pitched roof with parapet, ceramic tiled overhangs, white plaster walls, decorative chimney tops, concrete decorative details, statuary, and carved low-relief doors (McAlester and McAlester 2005). Upon closer inspection, the home exhibits many of the basic tenets of modernism: Low, boxy massing, cantilevered overhangs, glass curtain walls, and long expanses of unadorned wall surfaces, broken up only by narrow rectangular window openings. Although the front entry and dining room window are capped by arched concrete relief, the openings themselves are rectangular rather than arched as is typical of colonial architecture. Moreover, Spanish Revival architecture usually has shallow overhangs over windows and doors and often supported by pillars or posts (McAlester and McAlester 2005). At

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Casa Juan Paisano, overhangs project outward, past the footprint of the house, supported only by exterior walls. Moreover, these features are functional, not simply decorative, and shade the interior of the building.

The unique architecture of the Murphey's home did not go unnoticed, with the home featured in two national publications—*Architectural Digest* (1962) and *House Beautiful* (1964). In 1962, when *The Architectural Digest* featured Casa Juan Paisano, the subtitle of the article was, "Introducing Mexican Colonial [architecture] into the contemporary southwest" (1962:5). While Joesler and Wørner Baz shared many similarities in their use of revival-style design features, including infusing many of their designs with Middle Eastern details, Wørner Baz was designing buildings wholly different than his predecessor. Where Joesler was subtle, Wørner Baz was extravagant; but in both cases, the architects hired by the Murpheys helped introduce new architectural styles to Tucson. Indeed, the introduction of "new" architecture into Tucson's built environment was exactly what the Murpheys wanted from the architects they hired. With Wørner Baz, the Murpheys were able to continue and expand on the legacy they had begun with Josias Joesler.

In 1961, shortly after completing Casa Juan Paisano, the Murpheys commissioned Wørner Baz to design an annex to Joesler's Broadway Village Shopping Center (Tucson's first shopping mall). While many Tucsonans were familiar with the Murphey's architectural imprint of Mexican-inspired designs, according to John Murphey, Wørner Baz was designing buildings the likes of which Tucsonans had never seen (14 June 1961, *Tucson Daily Citizen*). In the local press, John Murphey explained that he was attempting an architectural "tour de force", and lauded the accomplishments of Wørner Baz, explaining that he would spare no expense to complete Wørner Baz' design and noting that every penny "would be worth it." True to his word, the Broadway Village Annex building was the most expensive commercial project ever undertaken by the Murpheys (14 June 1961, *Tucson Daily Citizen*).

The Broadway Village Annex became Wørner Baz' commercial Tucson debut and what John Murphey called his own architectural "swan song". Even the *Tucson Daily Citizen* concurred with John Murphey, describing the building as "traffic-stopping" (14 June 1961). While the Broadway Village Annex building was not the last building commissioned by John Murphey (he lived another eighteen years), by the end of 1961, both he and Helen solidified their patron-architect relationship with Wørner Baz. Based on the success of Casa Juan Paisano and the Broadway Village Annex building, the Murphey's effectively adopted Juan Wørner Baz as their chief architect.

Despite their advancing years, the Murpheys continued working. Between 1961 and 1985, the Murpheys helped infuse Wørner Baz' Mexican Colonial architecture into Tucson's architectural landscape, hiring him to design a number of other residential and commercial buildings in Tucson, the most notable of which were the Broadway Village Annex building, Catalina Foothills Condominiums and Apartments, Catalina Townhomes, St. Philips Plaza Retail Shopping Center, and a modern geometric concrete water fountain fronting the entry to the Catalina Foothills Estates No. 7 (8 November 1969, *Tucson Daily Citizen*). Through his connection with the Murpheys, Wørner Baz was able to expand his Tucson portfolio further, designing residential and commercial properties for wealthy friends of the Murpheys including houses in the Catalina Foothills, El Encanto Estates, and Aldea Linda Estates, as well as the former Southern Arizona Bank at Sarnoff Road and Broadway Boulevard. Even after he returned to Mexico, he would fly to Tucson to attend various social events and was often included in the local socialite pages (8 November 1969, *Tucson Daily Citizen*).

Criterion C Summary

When Casa Juan Paisano made its national debut in the 1962 summer issue of *The Architectural Digest*, the magazine was quick to proclaim that the home represented an architectural style new to the American Southwest. The design of Casa Juan Paisano wove together multiple styles, from Spanish Colonial Revival to the features associated with the Modernist Movement. The combination of these design elements came to form a new and Tucson-specific architectural style known as Mexican Colonial. The man behind this new style was Mexican architect, Juan Wørner Baz. Not only did Wørner Baz describe his work as Mexican Colonial, but through the patronage of the Murpheys he helped introduce Mexican Colonial architecture into Tucson's built environment. Moreover, Wørner Baz created this particular style exclusively for Tucson and it is represented nowhere else in the United States.

Casa Juan Paisano

Name of Property

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Personal Communication between Marc Brinkmeyer (homeowner) and Mike Sarikas (lawyer with the Murphey Family Trust), March 2012.

Personal Communication between Jennifer Levstik and Pima County Cultural Resources Officer, Linda Mayro, September 2012.

Personal Communication between Juan Wørner Baz and R. Brooks Jeffery, September 2012.

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Tucson Daily Citizen. "Shopping Center Saints Embellish New Building". 14 June 1961.

Tucson Citizen. "Land, Fund Donor Helen Murphey Dies." 9 July 1990.

Casa Juan Paisano
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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 6 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	12	507501	3575228	3	12	507473	3575069
	Zone	Easting	Northing		Zone	Easting	Northing
2	12	507623	3575124	4	12	507370	3575121
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of Casa Juan Paisano includes the entire 6-acre parcel located at 3300 East Camino Juan Paisano in Tucson, Pima County, Arizona.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of Casa Juan Paisano includes the entire 6-acre parcel, as well as the majority of buildings and structures within it. Because the parcel was hand-selected by the Murpheys, and further, because the parcel size and the location are key features of the Catalina Foothills subdivision, the boundary of Casa Juan Paisano includes the entire lot.

11. Form Prepared By

name/title Jennifer Levstik, M.A.
organization Consulting Histórico date April 2013
street & number 4041 E Camino de la Colina telephone 520-398-4933
city or town Tucson state AZ zip code 85711
e-mail jenlevstik@yahoo.com

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Additional Documentation

Submit the following items with the completed form:

Maps:

_Tucson North, 7.5' topographic quadrangle (submitted with nomination documents)

Continuation Sheets (Section 12:Pages16-18)

Figure 1. Aerial Photograph Depicting Casa Juan Paisano.

Figure 2. Floor Plan Illustrations of Casa Juan Paisano.

Figure 3. Architectural Rendering of Casa Juan Paisano by Juan Wørner Baz (1961).

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Casa Juan Paisano

City or Vicinity: Tucson

County: Pima

State: County

Photographer: Various: Maynard Parker (historic photographs [1962]), Jennifer Levstik (recent photographs [2012]), and Seaver Franks Architects (recent photographs [2012]).

Date Photographed: 1962; October 26, 2012

Description of Photograph(s) and number: The recent photographs are meant to represent the current views of the property, based on the same images taken in 1962 for *The Architectural Digest*. (See Section 12: Pages 19-31[24 photographs])

Electronic File Path Identification Numbers (Numbers correspond with photograph numbers on pages 19-31)

AZ_PimaCountyCasaJuan Paisano.1

AZ_PimaCountyCasaJuan Paisano.3

AZ_PimaCountyCasaJuan Paisano.5

AZ_PimaCountyCasaJuan Paisano.6

AZ_PimaCountyCasaJuan Paisano.7

AZ_PimaCountyCasaJuan Paisano.8

AZ_PimaCountyCasaJuan Paisano.9

AZ_PimaCountyCasaJuan Paisano.12

AZ_PimaCountyCasaJuan Paisano.14

AZ_PimaCountyCasaJuan Paisano.15

AZ_PimaCountyCasaJuan Paisano.16

AZ_PimaCountyCasaJuan Paisano.18

AZ_PimaCountyCasaJuan Paisano.20

AZ_PimaCountyCasaJuan Paisano.21

AZ_PimaCountyCasaJuan Paisano.22

AZ_PimaCountyCasaJuan Paisano.23

AZ_PimaCountyCasaJuan Paisano.24

Casa Juan Paisano
Name of Property

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Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Marc and Vicki Brinkmeyer
street & number 3300 Camino Juan Paisano telephone _____
city or town Tucson state AZ zip code 85718

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service



Casa Juan Paisano
 John and Helen Murphey House
 National Register of Historic Places
 Nomination
 3300 East Camino Juan Paisano
 Tucson, Pima County, Arizona

- Key**
- 1 - Demolished Auxiliary Structure
 - 2 - Pool (Non-contributing)
 - 3 - Original 1961 Walls
 - 4 - Original 1961 Garden Hardscape
 - 5 - Location of Existing Pool House (non-contributing)
- Parcel Boundary

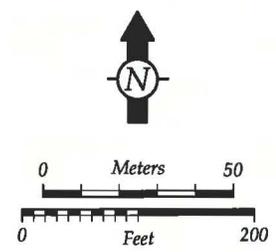
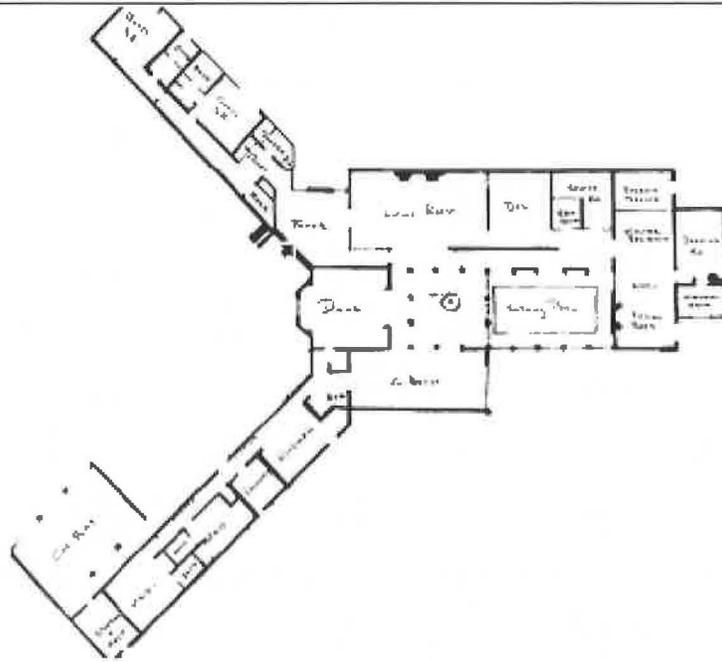


Figure 1: Aerial photograph depicting Casa Juan Paisano.



Floor plan sketch of Casa Juan Paisano from *The Architectural Digest* (1962).



Floor plan measured drawing of Casa Juan Paisano from Long Realty (2004).

Figure 2. Floor Plan Illustrations of Casa Juan Paisano. An addition (bottom illustration) was added to the southwestern corner of the house in 2004. North is up on illustration.

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Continuation Sheet**

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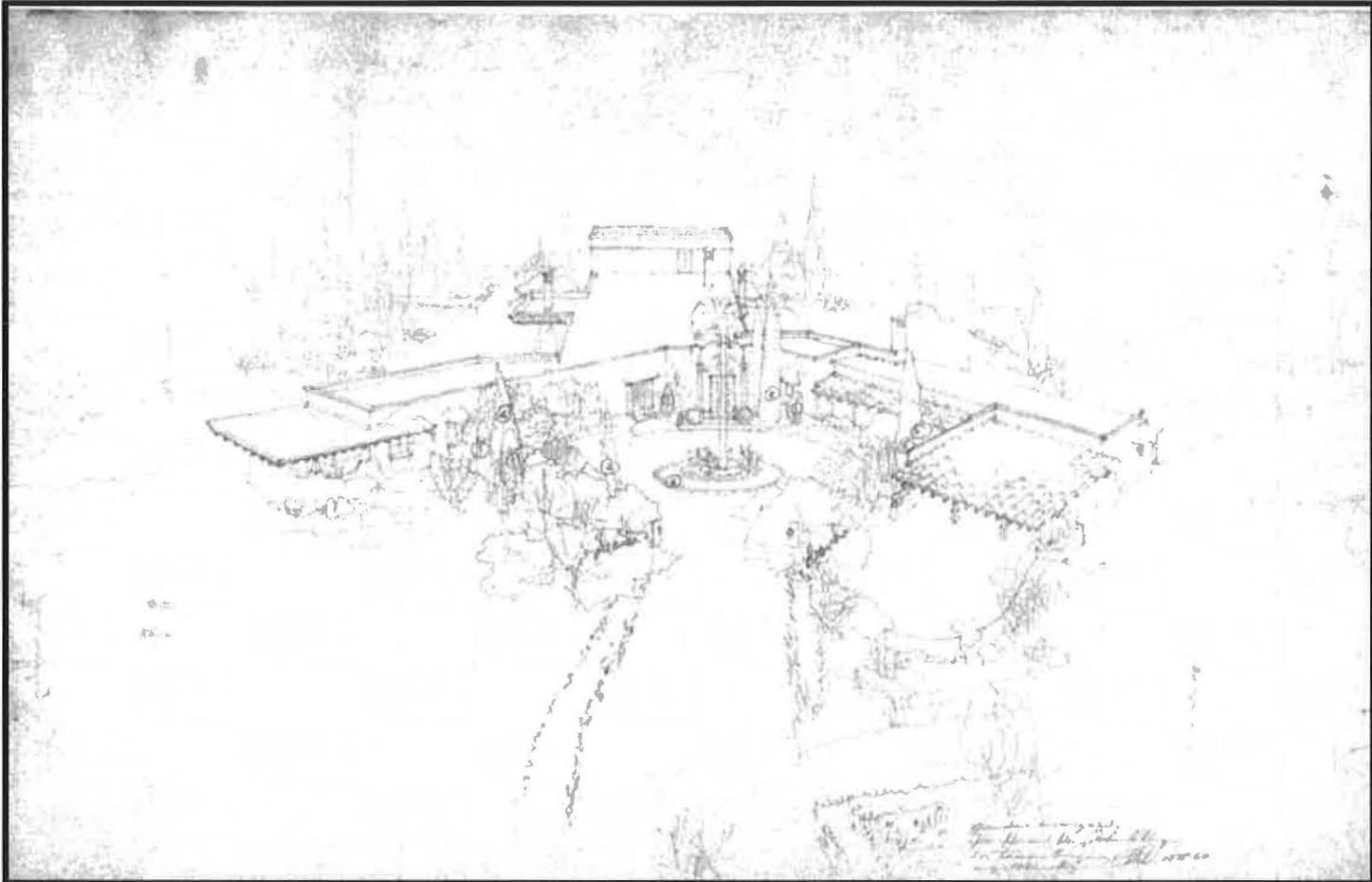


Figure 3. Architectural Rendering of Casa Juan Paisano by Juan Wørner Baz (1961).

Casa Juan Paisano

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**National Register of Historic Places
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Photograph 1. Casa Juan Paisano, west and northwest elevations, view facing east-northeast (2012).



Photograph 2. Casa Juan Paisano, west and northwest elevations, view facing northeast (1962 [image copied from *The Architectural Digest*; photographed by Maynard Parker]).

Casa Juan Paisano

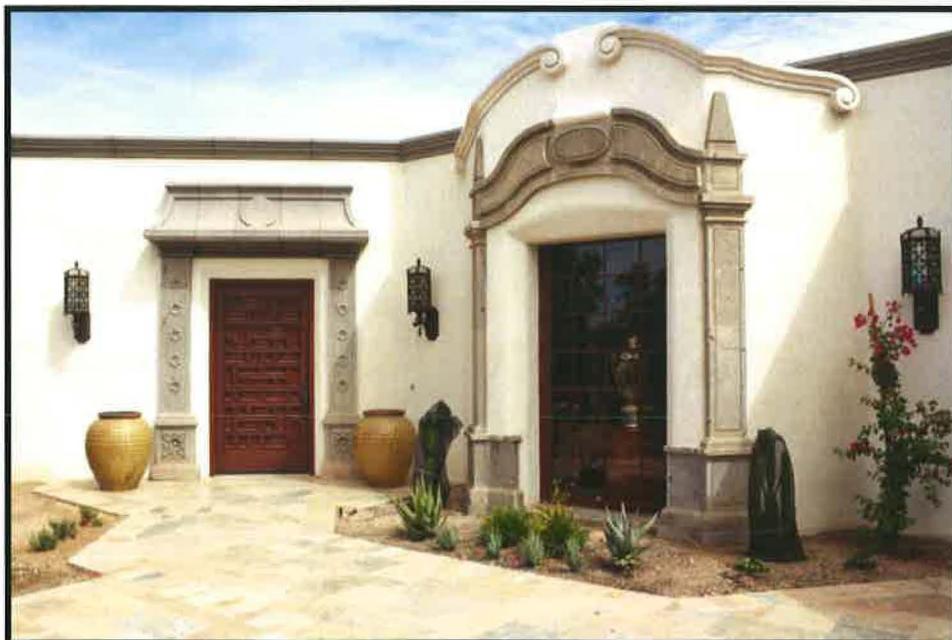
Name of Property

Pima County, Arizona

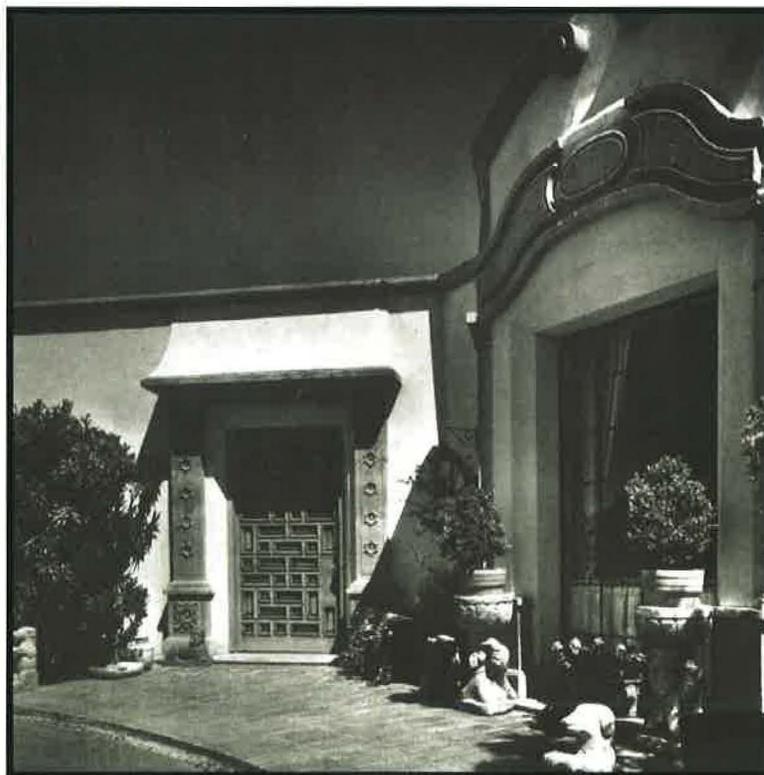
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**National Register of Historic Places
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Photograph 3. Casa Juan Paisano, detail of entry on west elevation, view facing northeast (2012).



Photograph 4. Casa Juan Paisano, detail of entry on west elevation, view facing northeast (1962 [image copied from *The Architectural Digest*; photographed by Maynard Parker]).

Casa Juan Paisano

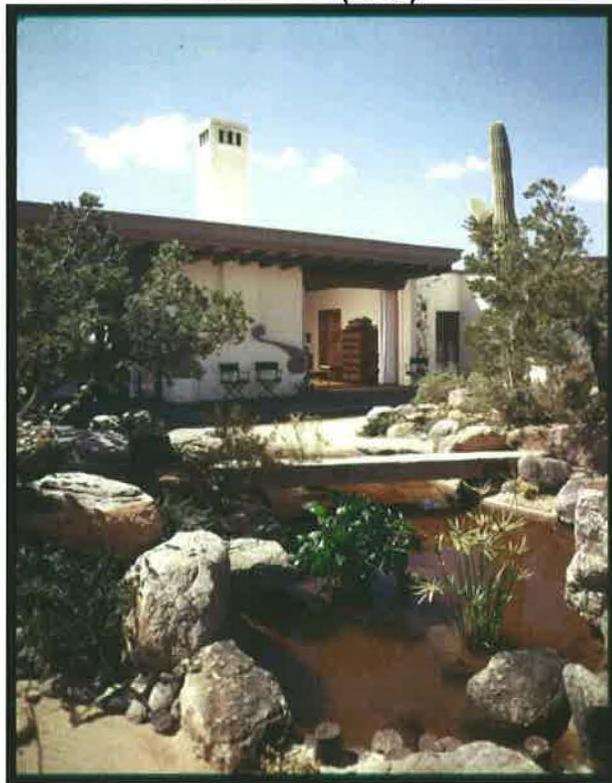
Name of Property

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Photograph 5. Casa Juan Paisano, detail of water feature on north and northeast elevations, view facing northwest (2012).



Photograph 6. Casa Juan Paisano, detail of north elevation and garden, view facing east-northeast (1962 [image courtesy of the Maynard Parker Collection at the Huntington Library; photographed by Maynard Parker]).

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Photograph 7. Casa Juan Paisano, detail of water feature and garden hardscape on north and northeast elevations, view facing southeast (2012).



Photograph 8. Casa Juan Paisano, detail of John Murphey's office, northeast elevation, view facing northwest (2012).

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Continuation Sheet**

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Photograph 9. Casa Juan Paisano, detail of foyer, view facing northeast (2012).



Photograph 10. Casa Juan Paisano, detail of foyer, view facing northeast (1962 [image copied from *The Architectural Digest*; photographed by Maynard Parker]).

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Continuation Sheet**

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Photograph 11. Casa Juan Paisano, showing Helen Murphey standing in the foyer, next to a Spanish silver chest now housed at the Arizona Historical Society (1990 [image copied from *Helen Murphey's 90th Birthday Photograph Album*; courtesy of the Arizona Historical Society]).

Casa Juan Paisano

Pima County, Arizona

Name of Property

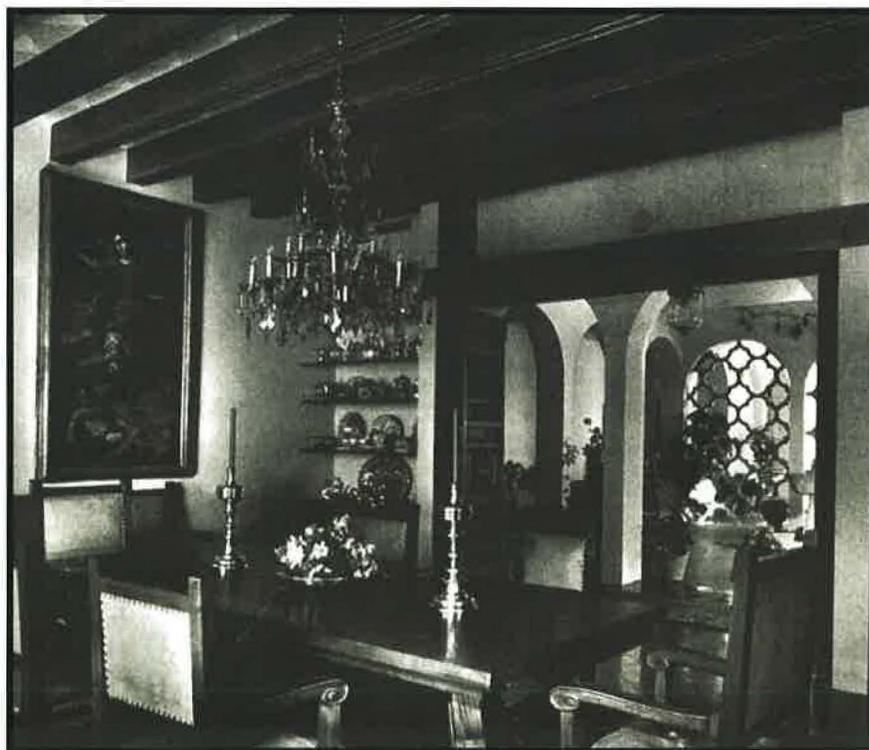
County and State

**National Register of Historic Places
Continuation Sheet**

Section number 12 Page 25



Photograph 12. Casa Juan Paisano, detail of dining room, view facing southwest (2012).



Photograph 13. Casa Juan Paisano, dining room, view facing southwest (1962 [image copied from *The Architectural Digest*; photographed by Maynard Parker]).

Casa Juan Paisano

Pima County, Arizona

Name of Property

County and State

**National Register of Historic Places
Continuation Sheet**

Section number 12 Page 26



Photograph 14. Casa Juan Paisano, detail of former pool room, view facing southeast (2012).



Photograph 15. Casa Juan Paisano, detail of pool room, view facing southeast (1962 [image courtesy of the Maynard Parker Collection at the Huntington Library; photographed by Maynard Parker]).

Casa Juan Paisano

Name of Property

**National Register of Historic Places
Continuation Sheet**

Section number 12 Page 27



Photograph 16. Casa Juan Paisano, detail of former library, view facing northeast (2012).



Photograph 17. Casa Juan Paisano, detail of library, view facing southeast (1962 [image copied from *The Architectural Digest*; photographed by Maynard Parker]).

Casa Juan Paisano

Name of Property

Pima County, Arizona

County and State

**National Register of Historic Places
Continuation Sheet**

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Photograph 18. Casa Juan Paisano, view of atrium, view facing west (2012).



Photograph 19. Casa Juan Paisano, detail of atrium, view facing west-northwest (1962 [image copied from *The Architectural Digest*; photographed by Maynard Parker]).

Casa Juan Paisano

Pima County, Arizona

Name of Property

County and State

**National Register of Historic Places
Continuation Sheet**

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Photographs 20 and 21. Casa Juan Paisano, original door hardware (above) and original cut-glass cabinet in butler's pantry (below) (2012).

Casa Juan Paisano

Name of Property

**National Register of Historic Places
Continuation Sheet**

Section number 12 Page 30



Photographs 22 and 23. Casa Juan Paisano, original master bedroom fireplace (above) and original cast-in place concrete quatrefoils (below) (2012).

Casa Juan Paisano

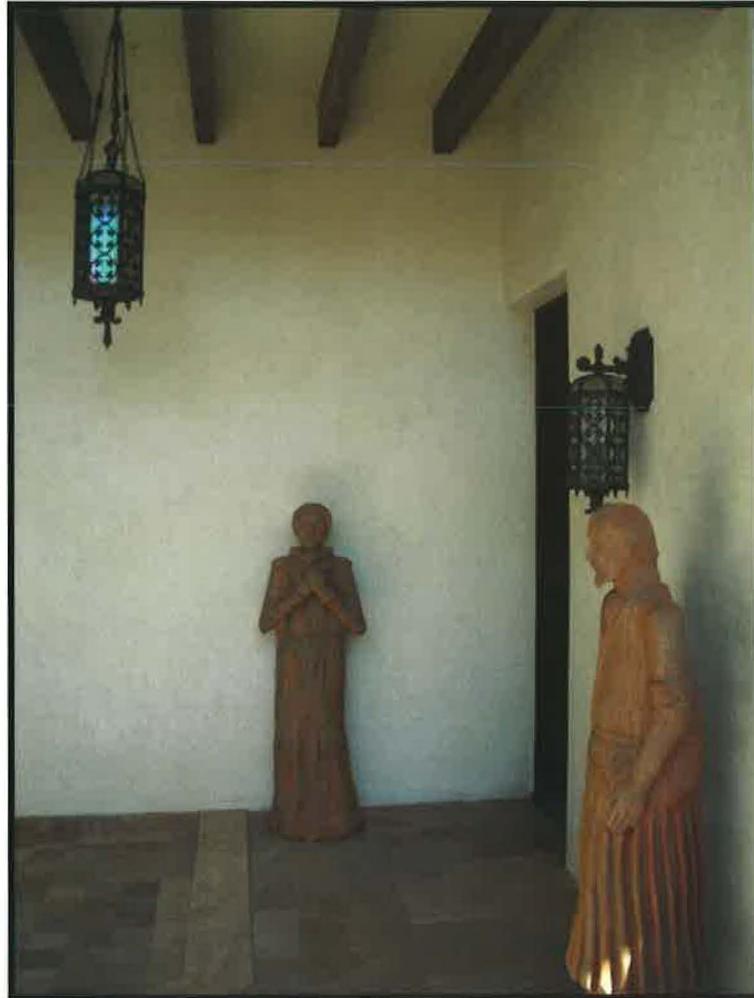
Name of Property

Pima County, Arizona

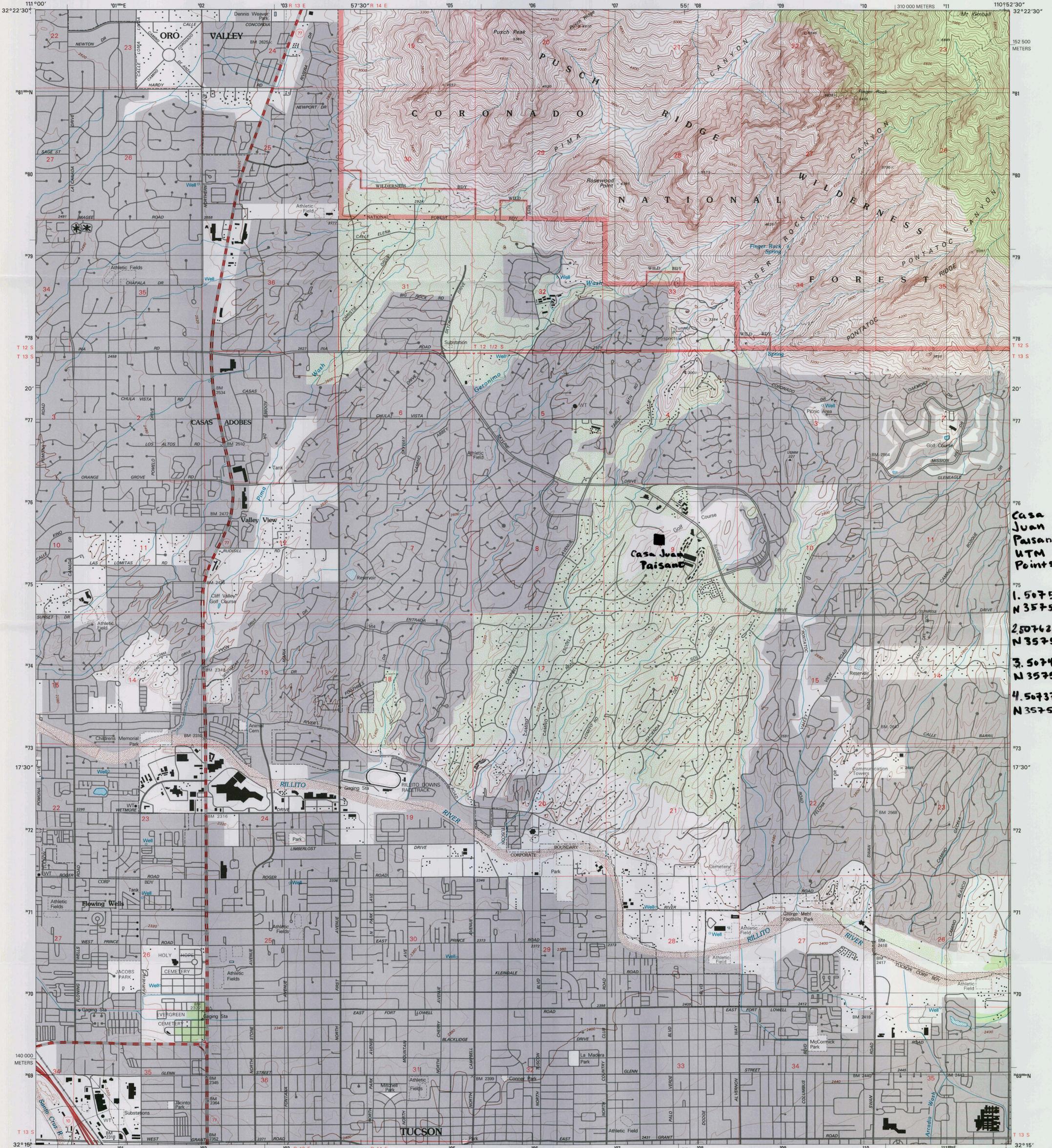
County and State

**National Register of Historic Places
Continuation Sheet**

Section number 12 Page 31

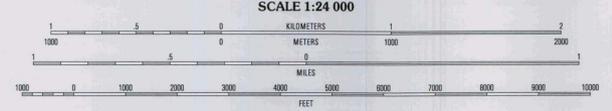
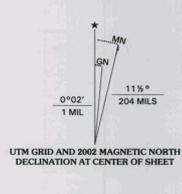


Photograph 24. Casa Juan Paisano, view of original terracotta statuary (2012).



Casa Juan Paisano UTM Points
 1. 507501E
 N 3575228
 2. 507423E
 N 3575124
 3. 507473E
 N 3575069
 4. 507370E
 N 3575121

Produced by the United States Geological Survey
 Topography compiled 1966. Planimetry derived from imagery taken 1996 and other sources. Public Land Survey System and survey control current as of 1981. Boundaries current as of 2000.
 North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 12. 2500-meter ticks: Arizona Coordinate System of 1983 (central zone).
 North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
 There may be private inholdings within the boundaries of the National or State Reservations shown on this map.
 Houses of worship, schools, and other labeled buildings verified 1966.



ROAD CLASSIFICATION

Primary highway	Light-duty road, hard or hard surface
Secondary highway	Improved surface
Interstate Route	Unimproved road
U.S. Route	
State Route	

QUADRANGLE LOCATION

1	2	3	1 Ruelas Canyon
			2 Oro Valley
			3 Mount Lemmon
4	5	6	4 Jaynes
			5 Sabino Canyon
			6 Cat Mountain
			7 Tucson
6	7	8	8 Tucson East

CONTOUR INTERVAL 40 FEET
 SUPPLEMENTARY CONTOUR INTERVAL 10 FEET
 NATIONAL GEODETIC VERTICAL DATUM OF 1929
 TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
 FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

TUCSON NORTH, AZ
 1996
 NIMA 3848 IV SW-SERIES V898





































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Casa Juan Paisano
NAME:

MULTIPLE
NAME:

STATE & COUNTY: ARIZONA, Pima

DATE RECEIVED: 6/14/13 DATE OF PENDING LIST: 7/09/13
DATE OF 16TH DAY: 7/24/13 DATE OF 45TH DAY: 7/31/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000545

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 7/31/13 DATE

ABSTRACT/SUMMARY COMMENTS:

*local level - architecture / Criterion C only.
drop Criterion B & CP & D as area of significance*

RECOM. / CRITERIA C

REVIEWER W. S. [Signature]

DISCIPLINE H. S. [Signature]

TELEPHONE _____

DATE 7/31/13

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Janice K. Brewer
Governor

Bryan Martyn
Executive Director



Board Members

Walter D. Armer, Jr., Vail, *Chair*
Mark Brnovich, Phoenix
R. J. Cardin, Phoenix
Kay Daggett, Sierra Vista
Alan Everett, Sedona
Larry Landry, Phoenix
Vanessa Hickman, State Land Commissioner

June 10, 2013

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905



RE: Casa Juan Paisano
Tucson, Pima, AZ

Dear Ms. Shull:

I am pleased to submit the National Register of Historic Places Registration Form for the property referenced above.

Accompanying documentation is enclosed, as required. Should you have any questions or concerns please contact me at ystrang@azstateparks.gov or at 602.542.4662.

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office

Enclosures

VS:vs